

# TACHYGRAPHY.

THE MOST  
Exact and Compendious  
Method of Short and Swift  
Writing, that hath ever yet  
been Published by any.

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Composed by  
**THOMAS SHELTON,**  
Author and Professor of  
the said ART.

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Approved by both the  
**UNIVERSITIES.**

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**L O N D O N**  
Printed, and are to be Sold by the Book-  
sellers of *London and Westminster.*



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TO THE  
Worshipful his very Worthy  
Friend,  
Richard Knightely, Esq;

Worthy Sir,

**M**Y purpose was that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it: but finding somewhat that I judged useful to the easier attaining of the Art, which before was omitted, at the request of diverse of good judgment, I was persuaded rather to *adventure* the *breach* of that promise, than to conceal that which might be useful to many.

The manifold ingagements I stand in to your *Worship*, require a better retribution: but your *favourable aspect* to one as *little deserving*, hath emboldned me to crave of your Worship to countenance this; and the rather, because

## *The Epistle Dedictory.*

your experience in the Art hath already encourag'd many to the study of it. I dare not so much injure your Worships virtuous inclination, as to fear the acceptance of this poor expression of my thankfulness, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath been instrumental for the good of the Church, and perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their *works* have followed them, yet, by this means, the fruit of their labours is continued with us. I desire your Worship to pardon my boldness; and to pray for the increase of all blessings on your Worship, shall be the employment of

*Your Worships*

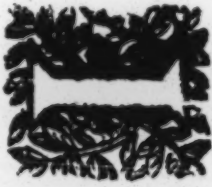
*to be commanded,*

THO. SHELTON.

To



# TO THE READER.

 Am prevented from speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly scribe, Mat. 13. 52.) To bring forth of their treasures, things both new and old; As also by the benefit that many thousands enjoy by the works of many worthy Divines, which had perished with the breath that uttered them had not God, as out of Zebulun, Judg. 5. 14. instructed some to handle the Pen of the Writer; who may say of them, as Baruch of Jeremiah's Roll, Jer. 36. 18. He pronounced all these words to me; and I wrote them with Ink in the Book: Besides the Priviledge that divers enjoy in forreign parts by using Bibles and other books in this writing, without danger of bloody inquisitors.

## To the Reader.

*These and the like considerations move me to say the less: only let the intelligent Reader judge how useful such a skill may be by the learning whereof so much time and labour is saved; whereby as much may be written in one page, as otherwise in six, and as much in the Margin as the Page; a skill whereby those that have weak memories, may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainness of the Rules, the easiness in learning, the Speed in Writing, the facility in reading, let the discreet Reader peruse, practise, and judge.*

THO. SHELTON.

To

To the Author his Friend,  
Upon his ART of

## SHORT-WRITING.

Fortunate Art, by which the hand so speeds,  
That words are now of slower birth than deeds;  
Dissembling Age, that Fairly so often breaks,  
Learn hence: to do more than the proudest speaks.  
Speak not the Author's praise, his Art commands  
Our tongues should be more crippled than our hands;  
Nor can we scape (this spight his Speed affords)  
From being overtaken in our words.  
What shall become of their Divinity,  
Which scattered through two hours Tautology,  
Gather'd by these quick Characters, must hence  
T'endure the doom of such as can speak sense?  
But that thine Art's a friend to repetition,  
Their hourly breath, they'd damn the next Edition.  
Print then that Praise which Volumes cannot hold:  
But in thine own compendious figures told:  
Figures, which make us duller handled think  
Words from the Speakers mouth dissolve to Ink,  
And fall upon thy Papers, or thy Quill,  
Made of some nimble tongue, gave thee this skill.  
Still may that full-fledged Pen with many a spring,  
Snatcht from the Eagles, not the Geeses Wing.

E. R. Mag. Art. Magd. Col.

To the Reader.

*These and the like considerations move me to say the less: only let the intelligent Reader judge how useful such a skill may be by the learning, whereof so much time and labour is saved; whereby as much may be written in one page, as otherwise in six, and as much in the Margin as the Page; a skill whereby those that have weak memories, may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainness of the Rules, the easiness in learning, the speed in Writing, the facility in reading, let the discreet Reader peruse, practise, and judge.*

THO. SHELTON.

To

To the Author his Friend,  
upon his ART of

# SHORT-WRITING.

**F**ormate art, by which the hard-fisted,  
Thou wouldst remove of day's black ink and;  
Dissolving Aggs, that Earth's Centres;  
Learn hence to do more than depend on;  
Speak not the Author's proof, his Art, nor words;  
Our sayings should be more than words;  
Nor can we save (his sayings) words;  
From being scattered in our words;  
What shall become of their Dictionary,  
Which scattered through two rows, I find;  
Gather'd by the seque's Charnel;  
Twelve the doom of such as can speak;  
That that time Art's a firmament;  
Their hearty breath, they'd have the  
Print then that praise which I have said;  
But in time own dependence;  
Figures, which make us duller than led;  
Was from the speaker's words all but led;  
And fall upon thy Papers, as thy Quill,  
At ease of some simple tongue, gave thee this will;  
Still in my that led-Hed'd Feet with my feet;  
Snatch'd from the Earth, not the Coolest wing.

E. R. Mag. Art. Magd. Col.

To his Ingenious Friend

MR. THOMAS SHELTON,

On his ART of Short-writing.

**S**UCH is thy Art, that either thou alone  
Compriz'd the Iliads in a Nut, or none;  
I've read this oft, yet scarcely did give credit,  
(Except thy self) that ever one man did it;  
Yet now it is no wonder, when I see  
Thou writ'st whole Volumes in Epitome;  
And with such speed, that with thy nimble Pen,  
Thou dost anticipate the tongues of men;  
So that if Plutarch liv'd, he scarce could tell  
To find thee in thy Art a Parallel.

Tho. Fancourt, Cant. C. Pet.

To the Author.

**W**HY should I praise thy Art in Writing, when  
Thy Art and Praise surmounts the praise of  
For if thy way of Writing had been shown (men?  
To Ages past, Printing had ne'r been known;  
Nor the Invention sought or valued, when  
The Press can scarcely over-run the Pen.  
So that what Honour's due unto the Quill,  
Or Glory unto those that have the skill  
In fair Orthography their Titles stand  
As Pages to attend upon thy hand.

Nath. Mason, G. C. Coll.



TO THE

Author, on his Exquisite ART

OF  
SHORT-WRITING.

What write as fast as speak! what man can do it?  
What hand so swift as tongue! persuade me  
Unlikely Tale! Tush, tush, it cannot be, (to it.  
May some men say, that bath not beard of Thee.  
This thou canst do, this (Shelton) thou hast done.  
Thy nimble Pen bath many Tongues out-run.  
Therefore, if any one of me demand  
What Hand's the best, I say thy running Hand.  
Herein the Proverb holds not, for thy haste  
Is advantageous, it doth make no waste:  
Nor dost thou envy others this thy Art,  
But willingly dost it to all impart:  
And 'tis not fit that such a Gem should rest  
Within the Cabinet of a private breast.  
On praise of thy Short-writing I could long  
Insist, but I therein should do thee wrong.  
This only I will add, whilst some desire  
To praise thy Skill, I rather will admire.

Step. Jones.

Coll. D. J.



The ART of  
SHORT-WRITING.

CHAP. I.

*Of the Letters of the Alphabet.*

**T**HE first thing to be learned in this Art is the Alphabet of Letters, which are to be perfectly known according to the form expressed in the Copy.

In the writing of these Letters each of them but *x* and *y* (which are not often used) are to be made at once, without removing the Pen from the Paper. I make one character for *q* and *u*, because they come alwayes together; whensoever *q* is written, *u* immediately following it, as in *Queen*, *quick*, *quarter*, &c.

These Letters being so perfectly learned, that you can make and know any of them without looking on the Copy, proceed to the next.

CHAP.

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LxYZ

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1 1 5 3 8 7 4 2 6 4 0 1 -  
 c q v p / v l x y z

The Alphabet	Letters to begin	and end Words	These Words begin with Vowels so except
a b c d e f g h i k l m n o p q r s t u v w x y z	bl br El cr dr fl fr gl gr kn spl hr ser sk sl sm sh sp spr st ntr tw	ld lk lm ln lp ls lt ft mp nd ng nk ns nst nt rd rk rl rm rn rp rs rst rt	ac ad af an ag ap ar al apr as at ed el ep en ef er el id in ir if is or
			on op ob oz ur us ur ut
			The Vowels are thus to be plac'd about any Letter
			b f n m t

# Characters that begin many Words

abs	p	afl	col	par	&	tend	h
obs	q	alt	def	pre	o	trans	h
act	f	amp	dis	pro	o	und	v
adm	l	ant	fal	re	u	up	v
ed	g	apr	ful	sub	p	ut	<
el	g	ast	for	suff	h	th	<
ep	f	atr	im	sup	f	tr	<
ex	x	circum	lib	ser	f	wh	h
ef	g	christ	hum	sur	f	chr	h
eg	g	com	nis	sal	p	ur	g
end	7	con	per	temp	>	let	g

# Characters that end many Words

able	u	fect	mer	send	h	tive	h
ible	u	fer	mure	sent	h	tend	h
ation	a	fied	ment	serve	h	lie	h
cation	f	finite	nent	sion	p	troule	h
lagon	u	jact	dent	sure	f	vent	v
ceue	p	ing	ness	tent	r	ver	v
cent	f	itie	ous	ternall	h	vert	v
der	>	litie	our	there	<	vance	v
dure	p	late	mit	ture	<	vor	v
ever	g	lent	mote	test	f	verse	v

egin  
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**T**<sup>H</sup>  
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 and t  
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 writ  
 l al  
 joy  
 (b  
 and  
 tbu  
 (r  
 the  
 th  
 m  
 be

CH A P. II.

*Of Letters to begin and end Words.*

THE double consonants are the very Letters of the Alphabet joyned together (except the four last) and therefore the learning of them is no charge to memory, the Letters being once learned.

In the making of these double consonants you may observe, that still the second Letter is joyned where you end the former : as for example, to write *bl*, your *b* alone is thus ( | ) *l* alone thus ( ∪ ) ; when they are to be joyned, draw *l* from the foot of *b* thus ( ∩ ). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus ( √ ). To write *ch*, *c* alone is thus ( √ ), *b* thus ( <sup>n</sup> ) ; when you joyn them, draw *b* out of the foot of *c* thus ( F ) : and so of the rest, as you may see in the copy of the Letters to begin and end words.

*Double*





About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed,



The place of *a* is just over the middle of the letter; the place of *u* just against it under the letter; the other three, *e*, *i*, and *o*, on the right side one under another.

About slope Characters, as *m*, and *t*, are placed thus.



The places about any of the rest are easily observed.

# CHAP. IV.

The use of Vowels, and their places.

When a word begins with a vowel, the character of the vowel must be expressed: as for example, to writ *art*, the character of *a* must be written thus ( *Λ* ) the next letter *r*, being a consonant, must be joyned

joyned to *a* thus ( *N* ), then *r* joyn-  
ed to *r* thus ( *N'* ). To write *on* write  
*o* thus ( *e* ), at the foot of it joyn  
*n* thus ( *c* ). To write *ek* write *e* thus  
( *o* ), and joyn *k* thus ( *g* ) as in these,

<i>i</i>	<i>u</i>	<i>s</i>
<i>are</i>	<i>ebb</i>	<i>e</i>
<i>ark</i>	<i>odd</i>	<i>g</i>

*a* *5* *h* *j*  
*&c.* *4* *g* *n* *x*

If two vowels come together in the  
beginning of a word, and must both  
of necessity be founded, write down  
the character of the former Vowel, and  
set the following consonant in the  
place of the latter vowel: as for *ex*  
*ample*, To write *aid*, write the charac-  
ter of *a* thus ( *A* ), the next vowel  
being *i*, set *d* in the room of it thus  
( *As* ). To write *eat*, write *e* thus ( *o* )  
the next Vowel being *a* set *t* in the  
place of it thus ( *o* ): as in these,

<i>a</i>	<i>u</i>	<i>c</i>
<i>aim</i>	<i>oat</i>	<i>o</i>
<i>air</i>	<i>out</i>	<i>g</i>
<i>ear</i>	<i>ea</i>	<i>g</i>

*&c.*

When a word beginneth with a con-  
sonant, the Vowel or Vowels follow-  
ing

ing a  
ters,  
signe  
the n  
are f  
vowe  
write  
write  
bell,  
in th  
bill,  
joyn  
thus

baa  
be  
bi  
bo  
bu

I  
gett  
the  
tak  
wri  
the  
To  
in

ing are not expressed by their characters, but implied by the place assigned them about the consonant, and the next letter, or letters following are set in the place of the foregoing vowel. As for instance, to write *ball*, write *b* thus (l); in the place of *a* write *l* disjoyned thus (ʎ). To write *bell*, write *b* as before, and *l* disjoyned in the place of *e* thus (ʎ). To write *bill*, write *b* as before, and set *l* disjoyn'd in the room of *i* thus (ʎ). *boll* thus (ʎ), *bull* thus (ʎ): as in these,

bad	nat
bed	net
bid	wit
bod	not
bud	mus

and such like.

If two consonants or more come together, and no vowel between them, they must be joyned together *without* taking off the pen: as for example, to write *blame*, *bl* must be joyned thus (b) then in the place of *a* write *m* thus (d) To write *break*, write *br* thus (r) and in the place of *e* write *k* thus (ʎ) As

breadth length, short,	ay	speech,
	an	whence
	qa	France,

Note that always, when there *cometh* any vowel, the pen is to be taken off, and the letter after disjoyn'd, but till you come at a *vowel*, all the consonants that come together, must be joyned together.

When a word endeth with a vowel, that *vowel* is understood by a tittle made in the place of it; as to write *me*, write *m* thus ( \ ), and a tittle in the place of *e* thus ( \ ). To write *die*, write *d* thus ( > ) and a tittle in the place of *i* thus ( 2 ) : as in these,

say	r
we	i
cry	E
go	u.
due	2

and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*; as in these,

my	\
wby	a
by	r

and the like.

meth  
off,  
till  
ants  
yned  
wel,  
ittle  
e me,  
in the  
die,  
n the

ce.  
racter  
set in

e.  
H A P.

Words writ by the Alphabetecall Rule

black	u	door	>	full	7	quite	u
but	l	deale	>	farr	7	grace	u
breath	<	deede	>	fatt	7	good	u
bles	u	dark	>	foe	7	he	u
bruse	l	dum	>	free	7	hope	h
bent	7	deepe	>	false	7	hath	h
badge	u	dwell	>	feede	7	hell	h
blood	u	dive	>	flesh	7	hurt	h
blunt	u	doubt	>	fish	7	hire	h
baal	u	downe	>	fruit	7	him	h
call	7	earth	<	feild	7	helpe	h
cross	7	even	<	flite	7	hoped	h
cure	7	end	<	faut	7	hold	h
come	7	eare	<	found	7	how	h
care	7	ease	<	give	u	head	h
cast	7	earle	<	god	u	hart	h
chof	7	egg	<	glad	u	harne	h
chose	7	eele	<	great	u	hard	h
chast	7	fall	7	grove	u	hand	h

Wo

ja  
io  
iu  
uy  
in  
il  
ir  
ie  
ia  
ke  
kn  
k  
ke  
k  
k  
lo  
la  
lu  
li

Words writ by the Alphabdecall Rule

jarr	l	laud	3	pray	oi	so	p
ioyes	ly	land	5	pafs	o	set	p'
iudg	h	made	2	place	o	fin	p
iust	l	minde	7	plant	o	side	p3
in	l	might	4	prune	o	soule	p3
il	l	muft	5	put	o	shall	p3
ire	l	moft	5	pot	o	safe	p3
ien	l	more	5	pole	o	take	p3
iayle	l	now	5	quit	q	time	p3
knowe	n	nor	5	quack	q	tune	p3
known	n	not	5	quest	q	till	p3
keepe	n	Naught	5	quake	q	turne	p3
keene	n	naile	5	quale	q	true	p3
knot	n	nut	5	rife	rp	vaine	p3
kick	n	out	5	rich	rp	vex	p3
looke	n	oile	5	reape	rp	vile	p3
law	n	our	5	right	rp	work	p3
live	n	oath	5	rage	rp	way	p3
life	n	orbe	5	rend	rp	want	p3



*Persons eminent named in Scripture  
and express'd in Character*

Adam	אָדָם	david	דָּוִד	Isaac	יִצְחָק
abel	אָבֶל	dinah	דִּינָה	Jacob	יַעֲקֹב
anna	אַנָּה	eli	אֵלִי	Joseph	יוֹסֵף
aram	אַרָּם	enoch	חֵנוֹךְ	Juda	יְהוּדָה
ammon	אַמּוֹנִי	eze	חִזְקִיָּה	Judas	יְהוּדָה
assa	אַסָּה	esther	חֶסְתֵּר	Jael	יַעֲלֵה
abihue	אַבִּיהוֹה	eve	חַוָּה	ishmael	יִשְׁמָעֵל
Balam	בְּלָאֵם	esau	עֵשָׂו	Korah	קֹרַח
balack	בְּלָאֵק	felix	פֶּלִיפְּפִי	Lamech	לָמֶכֶךְ
baruch	בְּרָכִיָּה	Goliath	גִּלְיָת	Laban	לָבָן
babel	בָּבֶל	gideon	גִּדְיוֹן	Levi	לֵוִי
Cain	חַיִּן	gaal	גָּאֵל	Leah	לֵאָה
caleb	כָּלֵב	gog	גֹּג	Lidda	לִידָה
corah	קֹרַח	gehazi	חֶזְקִיָּה	Lot	לוֹת
cosbi	חֹסֶבֶי	hannah	חַנָּה	Mary	מָרְיָם
cyrus	כּוּרֹשׁ	hophni	חֹפְנִי	Martha	מָרְתָּה
Daniel	דָּנִיֵּאל	hamon	חָמוֹן	Michol	מִיכָל
demas	דֵּמָס	herod	חֵרֹד	miriam	מִרְיָם

P  
naaa  
na  
na  
na  
na  
og  
Om  
Pa  
pi  
ph  
paj  
ra  
rk  
ra  
rel  
sa  
sh  
sh  
sh  
sh

Persons and Places  
the Holy Scri

Persons	Places	Names	Persons	Places	Names
naason	edom	edom	gath	lydda	gath
nathan	egypt	egypt	Saron	Joppa	Saron
naaman	charan	charan	paphos	perga	paphos
nadab	canaan	canaan	antioch	pisidia	antioch
nabal	Sichem	Sichem	iconium	lystra	iconium
Og	Madian	Madian	derbe	phrygia	phrygia
Omri	Sinai	Sinai	galatia	bera	galatia
Paul	mount	mount			
pilate	bush	bush			
pharaoh	Judea	Judea			
paphur	Samaria	Samaria			
rahab	Sidon	Sidon			
rhoda	tire	tire			
rachel					
rebeckah					
sarah					
shemei					
sheba					
saul					
sadoch					

F<sup>cc</sup> sing con mu hat the bei fer ces vo ob vo be th th se d le gg p th w

CHAP. V.

*Of Diphthongs.*

FOR diphthongs, some assign more places about Characters then for single vowels, which hath proved inconvenient in the writing, and bred much *confusion* in the reading of what hath been so written, as they from their own experience have testified, it being indeed impossible exactly to observe twelve or fourteen several places about a small character: for the avoiding of which inconvenience, I observe only the places for the single vowels, and no more.

If it be demanded, how words shall be expressed wherein more Vowels then one come together.

I answer, if two vowels come together in the beginning of a word, observe that rule, *Chap. 4.* If in the middle of a word, that is, after some other letters, observe these Rules.

First, though two vowels come together, yet oft-times one of them doth principally sound the word, and then the other may be spared, as in these words.

B

In

In { <sup>dear</sup>  
heart } { <sup>a</sup>  
neither } leave { <sup>e</sup>  
people } out { <sup>i</sup>  
guide } { <sup>o</sup>  
 } { <sup>u</sup>  
 } { <sup>and</sup>  
 } { <sup>write</sup>  
 } { <sup>nether</sup>  
people }  
guide }

Secondly, if two vowels come together, & must of necessity be both founded (as especially when the first vowel belongs to the syllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus (v), in the place of the first vowel which is *i*, write the character of *o* thus (v), and then joyn *n* at the foot of *o* thus (v). To write *Poet*, write *p* thus (σ) in the place of *o* write *e* thus (σ) and joyn *t* thus (σ): as in these

quiet qv  
sion sc

caas, r and the like.

Or else make a tittle in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus (r), make a tittle in the first vowels place, which is *i*, thus (κ) and

and t  
vow  
write  
the p  
place  
dia  
gia  
duc

T  
know  
useful  
fore t  
these c  
is  
ning o  
follow  
ed like

jarr  
judg  
jewel  
Job

and then in the place of the latter vowel, write *i* thus (*w*). To write *j* write *j* consonant thus (*L*). a little in the place of *o* thus (*L*), and *l* in the place of *e* (*L*): as in these,

dial | *giant* |  
duel | *and the like.*

CHAP. VI.  
*Of J and V Consonants.*

**T**H E letters *j* and *v* are sometimes vowels, sometimes consonants, the knowledge of which will not be un- useful in this Art. of writing; there- fore those that know it not, may take these directions.

*j* is a consonant alway in the begin- ning of a word, when another vowel followeth next after it, and it is found like *g* soft: as in these,

jarr | *judge* |  
jewel | *Job* |

and the like.

B 2

Also

Also in the middle of a word, if a vowel follow it in the same syllable:  
As in these,

<i>prejudice,</i>	$\left  \begin{array}{c} \text{d} \\ \text{3} \end{array} \right $
<i>reject,</i>	$\left  \begin{array}{c} \text{L} \\ \text{12} \end{array} \right $
<i>rejoyce</i>	$\left  \begin{array}{c} \text{4} \\ \text{1} \end{array} \right $

and the like.

*V* is a consonant when it cometh before another vowel in the same syllable, and is founded like *f*, but somewhat softer, as in these,

<i>vertue,</i>	$\left  \begin{array}{c} \text{v} \\ \text{1} \end{array} \right $
<i>Vial,</i>	$\left  \begin{array}{c} \text{v} \\ \text{10} \end{array} \right $
<i>vesture,</i>	$\left  \begin{array}{c} \text{v} \\ \text{f} \end{array} \right $
<i>deliver,</i>	$\left  \begin{array}{c} \text{v} \\ \text{11} \end{array} \right $

and the like.

When they be consonants, and are thus founded, they must be expressed by their proper Characters, as the rest of the consonants, whether it be in the beginning, middle, or ending of words.

CHAP.



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ge-  
our  
nen  
pre-  
oyn

As

As in these,

former			and the like.
perceive			
circumference			

If you have a mark for the ending of a word, and not to begin it, you must begin it with the letters of the *Alphabet*; as for example, to write *nature*, write *n* thus (—), and then *ture* being a mark to end it, must be set in the place of a thus (x). To write *brother*, joyn *br* thus (l), and set the mark for *ther* in the place of *o* thus (l<sup>o</sup>): as in these,

nation		pliable		&c.
never		difference		

If you have a mark to begin a word and no mark to end it, it must be ended with the letters of the *Alphabet*, as to write *permit*, write the mark for *per* thus (a) joyn *m* to it thus (a<sup>m</sup>), and write *t* disjoyn'd in the place of *i* thus (a<sup>t</sup>). To write *suffer*, write your mark for *suff* thus (s<sup>f</sup>) then set *r* in the place of *e* disjoyned thus (s<sup>r</sup>).

If a vowel come next after a mark or consonant to begin a word, the letter or mark following the Vowel must be

B 4

set

*courage*  
*v<sup>h</sup>*  
*supp*  
*ter-l Δ*  
*ment ~*

set disjoyned in the room of the vowel, as in these,

<i>courage</i>	<i>v<sup>h</sup></i>
<i>support</i>	<i>rv</i>
<i>potent</i>	<i>σ Δ</i>
<i>lament</i>	<i>~</i>

and the like.

## CHAP. VIII.

*Directions for making the foresaid marks, and placing the Vowels, in many words.*

**I**N making your Characters, begin them so, that you take not off the pen, unless it be in those that cannot otherwise be made.

Secondly, the most of them are so framed, that you may end them toward the right hand, that so with more convenience the next letter may be joyned, if it be to be joyned.

Thirdly, the next consonant or mark is to be joyned where you last took the pen from the former.




The *vowels* in long words are to be placed about the last letter, if it be a word that goeth forward in the *line*, as  
 to

to wri  
 joyn  
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 write  
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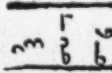
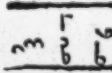
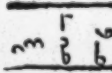
to write *contemn*, write *con* thus (Q), joyn *t* thus (S), and then set *m* dis-joyned in the place of *e* against *t* thus (S), not against *con* thus (S). To write *disdain*, write *dis* thus (z), joyn *d* thus (z) and then set *n* in the vowels place against *d* thus (z) not against *dis* thus (z)

Those marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter : as in these,

durable	
nation	
bring	

and such like.

Unless there come another vowel before them, and then the mark is to be disjoyned in the place of the former vowel ; as in these,

doing	
pliable	
pious	

and such like.

The character for *e* after *some* letters in the ends of words cannot conveniently be joyned ; therefore instead of it

write

clis 2,  
ing 3,  
ous 6

servants

57

conlaw

ae

turt

christ

tornal

which

messias

∞

tornal

write a tittle behind the whole word:  
as in these.

sayings	3
servants	g
conlaw	ae
pirates	ey

## CHAP. IX.

Of Characters that resemble others.

THE same Characters sometime standeth for two things: as for example, there is the same *e* for

turt	}	and	}	Christ	+
ternal				which	⊖
messias				what	∞

which is no hindrance (*but a help*) in the learning this *Art*, considering how easily they may be differenced. When any of these *marks* stand alone by themselves, they are for whole words: when they are joyned with other marks or letters they are put a *part*; as for example, this mark (⊖) when it is written alone, standeth for *which*; when it is joyned with other letters, it is *ternal*, a part

part of a word; and so of the rest: and by remembering the one, the other is easily called to mind.

CHAP. X.

*Whether marks for beginnings may be used to end words, and contrary.*

THE marks for beginnings of words may be used for ending, and the endings for beginnings (when they be shorter than the Letters of the Alphabet) without any inconvenience; as in these,

<i>Mercy</i>	Ⓕ	<i>Sentence</i>	Ⓢ
<i>former</i>	Ⓔ	<i>consent</i>	Ⓣ
<i>assume</i>	Ⓢ	<i>durable</i>	Ⓛ
<i>Missias</i>	Ⓢ	<i>indure</i>	Ⓛ

where you may observe, the mark for the beginning of the former word is the ending of the next.

CHAP.

merp  
eye  
as  
font  
finely  
flurable  
indure  
Ⓛ



## CHAP. XI.

*Examples of words Written with the marks; with the marks for the Names of the Books of the Bible.*

**T**H E greatest difficulty that some (who have only the help of the book) have found in attaining this Art, is about the using the foresaid marks in the writing of words : to help such, I have in this Edition added this Table of words, composed of those marks, wherein for the most part there are two words for each mark; the former having the consonant following the Preposition, the latter a Vowel.

These words are not to be learned without book, (many of them being afterwards shorter expressed in the Table) but are only examples to direct the learner how to write other words by them.

I have also added in this Book, marks for the Names of the Books of the Old and New Testament; the most of them are drawn from the Letters, and therefore the learning of them is little charge to the memory.

CHAP.

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HAP.



# Examples how to express Sentences

the wisdom of god	12.4,	none but christ	~.1+
the witness of god	14.4,	found in christ	7.1+
the word of god	15.4,	complete in christ	15.1+
the worship of god	16.4,	live with christ	16.1+
the son of god	17.4,	kingdom of christ	17.1+
the spirit of god	18.4,	kingdom of grace	18.1+
the seal of god	19.4,	kingdom of glory	19.1+
the love of christ	20.4,	rich in faith	20.1+
the life of christ	21.4,	poore in spirit	21.1+
the spirit of christ	22.4,	day of grace	22.1+
the life of faith	23.4,	day of tribulation	23.1+
the light of spirit	24.4,	day of death	24.1+
Christ in you	25.4,	day of redemption	25.1+
Christ over all	26.4,	come ye blessed.	26.1+
vanity of the world	27.4,	goe ye cursed	27.1+
love of the world	28.4,	depart from mee	28.1+
men of the world	29.4,	seperate from christ	29.1+
wisdom of the world	30.4,	torments of hell	30.1+
inbrace the world	31.4,	past all means	31.1+
inbrace sin	32.4,	heare no more	32.1+
inbrace hell	33.4,	ease no more	33.1+
keepe to christ	34.4,	in endless payne	34.1+
come to christ	35.4,	tormented by devils	35.1+
close with christ	36.4,	and damned spirits	36.1+

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## CHAP. XII.

*Of Writing three or four words in one.*

Sometimes three or four words or more, may be joyned together as one word, (as in the 15 Chapter following is declared) especially if the word begin with a Vowel, as in these,

*as it is in use*      Sp̃p̃  
*this is of all other*      et̃c̃,  
*which is as if it*      Op̃p̃t̃.

Or else when the former word endeth with a Vowel: as in these,

*do so too*      dõñ  
*do no more so*      dõñ.e.  
*so he may die*      p̃ẽ.

and the like.

To make many marks for whole sentences is needless, because by the Rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendred in other words than it was spoken, which is a wrong to the speaker; therefore I have only abreviated a few, which commonly are spoken in the very words as I have

have set them down : as for Example,  
in these following Sentences.

4c  
4  
4n  
Xn  
hn  
Xn  
hn  
4

*The Church of God*

*The People of God*

*The Kingdom of God*

*The Kingdom of Christ*

*The Kingdom of Heaven*

*The Kingdom of Satan*

*The Joys of Heaven*

*The Torments of Hell*

*That is to say*

*As if he should say*

*As if it were*

*The Power of God*

*The Truth of God*

*The Mercy of God*

*The Wisdom of God*

*The Glory of God*

*The Honour of God*

*The Justice of God*

*The Word of God*

*The Works of God*

*The Love of God*

*The Fear of God.*

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Many other like might be added, but these I think sufficient to direct the discreet Learner, who may add more if he see them useful.

### CHAP. XIII.

*Of the use of poynts in this Art.*

**A**Lthough to those that have attained any perfection in this Art, there is no great use of poynting, yet for the help of new beginners, I have added this direction.

At the end of a perfect Sentence, the ordinary period may be used, which is this (.) but because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower then the line, thus .

The Interrogation poynt may be used in the common form, thus? Parenthesis likewise as it is usually expressed with two semicircles, thus ( ) For other poynts of less use, as Comma, Colon, &c. they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the direction

stinction of the verses, at each verse end they may set this mark ..

## CHAP. XIV.

*Examples how to express long Words.*

**T**Hough any word in any Language may be written by the former Rules, yet (to omit nothing that may tend to the speedy attaining of this Art) I have added a short Collection of words, so frequent in use, that almost in any ordinary Sentence the greater part of these words are written by the same, without removing the pen from the Paper in any one word.

The most part of these words are little charge to memory, being made out of the Letters of the Alphabet.

Those that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needless; for

First, any long word may be expressed by the former Rules.

Secondly,

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# Examples how to express long words

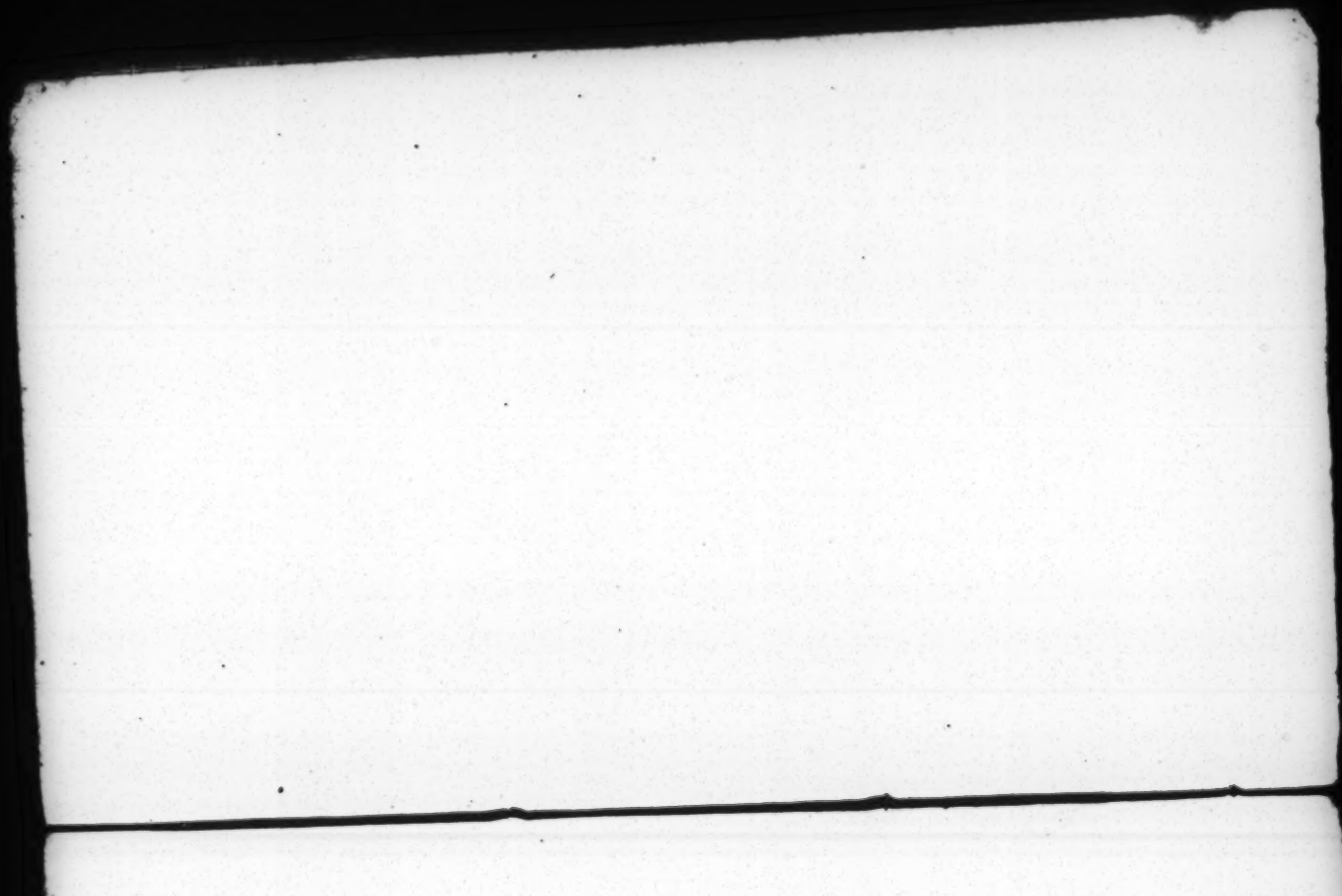
abillitie	1...	barrannes	F
adversitie	1...	bruteishnes	1...
adversarie	1...	conformable	1...
abominable	1...	confined	1...
admonition	1...	christianitie	1...
aboundantly	1...	christles	1...
ambassadour	1...	childless	1...
amiable	1...	confounded	1...
afflictions	1...	concluded	1...
assurance	1...	consolation	1...
appeareance	1...	chastitie	1...
apprehend	1...	charitable	1...
apprehension	1...	continu ally	1...
affiance	1...	chastised	1...
affable	1...	cruitie	1...
application	1...	comfortable	1...
babilon	1...	considerable	1...
blasphemie	1...	conceiveth	1...
blindness	1...	conspiracie	1...
beleevers	1...	confession	1...
brotherly	1...	corruption	1...
bountifull	1...	changeable	1...
blessednes	1...	circumcision	1...
bloodthirstie	1...	correction	1...

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dec  
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di  
di  
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ex  
ex

Example: how to express long words

damnation	ḏḏḏ	excessively	ḏḏḏ
destruction	ḏḏḏ	everlasting	ḏḏḏ
deservedly	ḏḏḏ	election	ḏḏḏ
distinguish	ḏḏḏ	exaltation	ḏḏḏ
deathless	ḏḏḏ	extortion	ḏḏḏ
description	ḏḏḏ	establishment	ḏḏḏ
divinely	ḏḏḏ	forgetfull	ḏḏḏ
demonstrate	ḏḏḏ	friendless	ḏḏḏ
deceitfully	ḏḏḏ	faithless	ḏḏḏ
defined	ḏḏḏ	fruitless	ḏḏḏ
direction	ḏḏḏ	foundation	ḏḏḏ
delivereth	ḏḏḏ	friendless state	ḏḏḏ
desireable	ḏḏḏ	fatherless	ḏḏḏ
dignitie	ḏḏḏ	follow ship	ḏḏḏ
directly	ḏḏḏ	friend ship	ḏḏḏ
destructive	ḏḏḏ	faithfulness	ḏḏḏ
exceeding	ḏḏḏ	fruitfulness	ḏḏḏ
ement	ḏḏḏ	forgiveness	ḏḏḏ
exception	ḏḏḏ	forbearance	ḏḏḏ
expectation	ḏḏḏ	furtherance	ḏḏḏ
examination	ḏḏḏ	gratiously	ḏḏḏ
eternitie	ḏḏḏ	gloriously	ḏḏḏ
excellencie	ḏḏḏ	gathered	ḏḏḏ
effectually	ḏḏḏ	generation	ḏḏḏ









Examples how to express long words

mortalitie	omnipotent
materiall	observation
memoriall	obstruction
multitude	posteritie
magistrate	perswasion
ministeriall	preparation
meditation	persecution
mortification	possession
mediatour	purchased
many fould	promised
manifestation	question lesse
many times	qualification
malitious	quiet nesse
maintaine	religion
mankinde	reprobate
numberless	remember
negligent	rightuous
neighbourly	remnant
necessitie	salvation
narrowly	satisfaction
nourished	subjection
opportunitie	tribulation
opression	testimonie
originall	triumphant

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Secondly, Marks for words so seldom in use are oft-times forgotten, before there be occasion to make use of them, whereas many of these are written in every sentence.

Thirdly, as such words are longer in writing, so are they also in speaking.

Lastly, in many long words some part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this Book at the request of some (who have found it useful) I have drawn the following Examples into sense as near as I could, keeping to the Alphabetical way, that it may take the better Impression in the memory of the learner.

C

CHAP.

## CHAP. XV.

*General Rules of Abbreviation observable  
in the Use of this Art.*

THE principal end of the Art of *Short - Writing* being to write much in a little time or room, it is not needful in every word to express every letter, but only so many as may *serve* to sound the *word*; the rest may be left out as superfluous: as for example, in these words following.

abcdefghijklmnopqrstuvwxyz

may be left out in

*(fear dear, heaven,  
 debt, tomb, tomb,  
 science, scipio, acquit,  
 sudge, badge, wedge,  
 enter, end, else,  
 strength, length,  
 gross, inherit, Christ,  
 fruit, guide, plain,  
 acknowledge, black,  
 palm, half, psalm,  
 condemn, solenn,  
 double, deacon, beacon,  
 platiery, psalm, empty,  
 isle, paganism, baptisim,  
 elect, reit, ait,  
 plague, league, tongue,  
 wrie, sorrow, know,  
 obey, say, nay.*

**and the like.**

## 2. Some-

times two letters or more may be left out, and yet the word sufficiently founded: as for example,

ch      may be } *schism*,  
 gh      left out } *might, naught*,  
 ugh      in      { *through, burrough*,  
 ou                { *labour, neighbour*,

and the like.

3. Sometimes a whole syllable may be spared in a word: as for example, for

{ *vehement*, } *ve*ment,  
 { *Abraham*, } *Ab*ram,  
 { *virtual*, } *vit*tel, &c.

In the end of some long words two or three syllables may be omitted, without hinderance to the reading of them: for example, for

{ *incomprehensible*, } *incompr*.  
 { *abominable*, } *abomin*  
 { *transubstantiation*, } *transubst*.

5. Sometimes the letters that are ordinarily

dinarily used in the writing of words, may be *changed* for others of like sound that are *written shorter*: as for example, F is sounded like *ph*, and may be written *ten* instead of them; as in these words.

for  $\left\{ \begin{array}{l} Pby\text{ sick,} \\ Ppar\text{ isee,} \\ Pphil\text{ osophy} \end{array} \right\} \text{ write } \left\{ \begin{array}{l} st\text{ sick.} \\ far\text{ isee,} \\ fil\text{ sofy, \&c.} \end{array} \right\}$

F is likewise sounded in the end of words like *ugh*, and may be written for them: as,

for  $\left\{ \begin{array}{l} enough \\ cough \\ rugh \end{array} \right\} \text{ write } \left\{ \begin{array}{l} enuf \\ cof, \\ ruf, \end{array} \right\}$

K may be written for *ch*, when they have a sound: as

for  $\left\{ \begin{array}{l} patri\text{ arch,} \\ melanc\text{ holly,} \\ chol\text{ er,} \end{array} \right\} \text{ write } \left\{ \begin{array}{l} pat\text{, iark,} \\ melanc\text{ koly,} \\ kol\text{ er, \&c.} \end{array} \right\}$

X hath the sound of divers of the double consonants, and may be used in their stead



Head: as for example, it is founded like

cc { accept, accident :  
 Et { in { alts, effects :  
 cks { flocks, stocks.

for which write { accept, axident :  
 ax, effex :  
 flox, flox.

And, generally when / cometh after k, they together have the sound of x, and x is to be written for them.

6. The letter e may be *left out* in many words, sometimes in the beginning, sometimes in the middle, sometimes in the end of words. In the beginning it may be spared, when the sound of it is drowned in the sound of the next letter following, as it is always before x : as.

for { external, { write { xternal,  
 { extent, { extent,  
 { extract, { extract, &c.

Also

Also when it comes before *m* : as,

for  $\left\{ \begin{array}{l} \text{emphasiz,} \\ \text{empty,} \\ \text{embrio,} \end{array} \right\} \left\{ \begin{array}{l} \text{write} \\ \text{emphasiz,} \\ \text{empty,} \\ \text{embrio,} \end{array} \right\}$

Or, before *n* : as,

for  $\left\{ \begin{array}{l} \text{enfeign,} \\ \text{enter,} \\ \text{end,} \end{array} \right\} \left\{ \begin{array}{l} \text{write} \\ \text{enfeign,} \\ \text{enter,} \\ \text{end,} \end{array} \right\} \&c.$

And in many words before *s* : as,

for  $\left\{ \begin{array}{l} \text{escape,} \\ \text{establish,} \\ \text{estate,} \end{array} \right\} \left\{ \begin{array}{l} \text{write} \\ \text{escape,} \\ \text{establish,} \\ \text{estate,} \end{array} \right\} \&c.$

Sometimes in the middle of a word  
e may be left out when the sound of  
it is in the next letter : as,

for  $\left\{ \begin{array}{l} \text{alteration,} \\ \text{liberal,} \\ \text{contemn,} \\ \text{flatter,} \end{array} \right\} \left\{ \begin{array}{l} \text{write} \\ \text{alteration,} \\ \text{liberal,} \\ \text{contemn,} \\ \text{flatter,} \end{array} \right\} \&c.$

*E* in the end of a word may be left  
out when it cometh after *l* :

as

as

*word being*

for { eagle, write { eagle,  
title, { rish,  
double, { double, &c.

And always when it serveth only to produce the former Vowel In the same syllable, it may be left out : as,

for { were, { write { wer,  
name, { nam,  
those, { thos,  
die { di, &c.

7. When a Consonant is doubled in a word, one of them may be spared : as for *bb*, *ff*, *ll*, write *b*, *f*, *l* : as,

for { rable, { write { rable,  
affirm, { affirm  
collect, { collect, &c.

8. Sometimes in this Art, three or four words may be joyned together as one *word*, of which see more, *Chap.* 12.

*Lastly*, In writing some sentences whole words may be omitted, which yet

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yet in the reading must be implied, especially in common known sentences: as for,

*The fear of the Lord is the beginning of wisdom.*

May be written.

*The fear of the Lord beginning wisdom,*

*For In the fulness of time God sent his Son, &c.*

May be written,

*In fulness of time God sent Son, &c.*

They are not a few that have found benefit by this direction. Those that will make use of it, must have discretion to know, what words may be spared in writing, and yet must be implied in the reading: for if any principall word be left out, whereby the sense is maimed, instead of a help it will prove an hindrance.

Again, it is only to be used when one is not able otherwise to write word for word after the speediest way.

*FINIS*

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1763  
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in the Samuel

the same

in the same

the same

the same

the same

the same

the same

